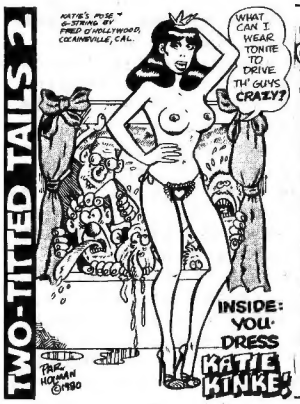
MOTHER BEETLE!
OHHHHHH
DOCTOR BHUGG! WHAT IS CAUSING THIS OUTBREAK OF DISEASE?
BURIED PLUTONIUM FROM THE HUMAN LEVEL! IT'S FINALLY TAKING ITS TOLL ON US INSECTS!
©DON CHIN '80

(If ida known), Goebert/Tamsula; Pakistan and a Pipe, Goebert/Taylor; Tamsula's Collapsible Universe and his Western Romance. You want to do some art for Jerry, drop me a line.* The sick insects above are in a story in the latest OVERLOAD by Don Chin, art by Sam Wray. I men Don and his group at Bay Con. He said he will have an interview with John Pound in an upcoming issue. OVERLOAD is $2.25 pp from 1951 Quaker Street, Eureka, CA 95501. The Sequel to Jaxon's tale of Juan Seguin and the Texas-Mexicans after San Jacinto is TEJANO EXILE (panel below). From Last Gasp.


TWO-TITTED TAILS 2
KATIE'S POSE & G-STRING BY FRED O'HOLLYWOOD, COLANVILLE, CAL.
WHAT CAN I WEAR TONITE TO DRIVE TH' GUYS CRAZY?
INSIDE: YOU-DRESS KATIE KINKE!
PAR HOLMAN ©1980

COMIX WORLD 152. August 1, 1980. © Clay Geerdes, Box 7081, Berk. 94707. Subs: $10 for 48. COMIX-WORLD MINI-COMIX. Sets of 12, A, B, and C. $5 each. List and sample comic, 50¢/stamp from CW. Logo by Tom Brinkman. At left is the cover of the latest mini-comic, Par Holman's TWO-TITTED TAILS 2, a parody of Katy Keene, complete with paperdoll centerfold. 50¢ from CW. Holman will be at the Cosmic Aeroplane booth at the San Diego Con. I'll have photos and rap on Bay Con '80 & the San Diego Con in my next couple of issues. C. G.

PERCEIVED BY THE MEXICANS AS A MILITARY INVASION RATHER THAN A COMMERCIAL VENTURE, THE TEXIAN "PIONEERS" MEET WITH DISASTER WHEN THEY STRAGGLE INTO NEW MEXICO.
TRADE COMMISSION, EH? SINCE WHEN DO TRADERS WEAR THE UNIFORM OF THE TEXAS ARMY?! DO NOT TAKE ME FOR A FOOL, SEÑORES!!
©JERRY GOEBERT '80

FEVER PITCH 4 is out from Brad Foster. $2.50 from him at 4109 Pleasant Run, Irving, TX, 75062. It's a beaut with a fine B/W airbrushed cover by Brad, inside art by Valentino, Par Holman, Bill Black (who is interviewed), and others. This one has the first part of my history of Sex in Thrillers. Brad still has copies of #3, but 1 and 2 are sold out. Below is the cover of the latest Jerry Goebert mini (art by Gibson). 25¢ and a stamp. 125 S. Main St., Greensburg PA 15601. Also available I Wouda RAN

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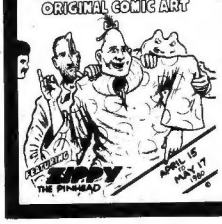
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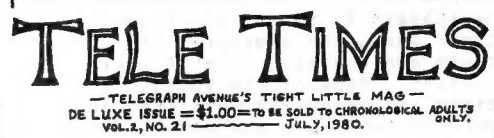
Howard Cruse says GAY COMICS nearly finished. He'll be in San Diego for the Con. PHOEBE AND THE PIGEON PEOPLE 2 is out. Bruce Duncan, local editor of Berkeley's TELE-TIMES, talks to Robert and Aline Crumb in his latest issue.


TELE TIMES
— TELEGRAPH AVENUE'S TIGHT LITTLE MAG —
DE LUXE ISSUE = $1.00 = TO BE SOLD TO CHRONOLOGICAL ADULTS ONLY.
VOL. 2, NO. 21 — JULY, 1980.

TELE TIMES: Bob...I notice that a recurrent R. Crumb situation is where there is a lot of philosophical or "spiritual" or other high-sounding baloney being spouted but the situation boils down to animal sex. You seem to be saying that sexual appetite can be stronger than all our cerebrations, principles, and ideals.

BOB: The thing you gotta understand about all my cartoons is that, in a roundsabout sort of way, it's all very personal and subjective.... It's all about ME, basically....I can't do anything about the world that doesn't revolve around me personally....Yeah, I'm ego-centric and all that....So, the high-sounding baloney boiling down to sex is just the way I am, personally. Other people may or may not be like that. I guess my work is kind of universal since a lot of other people are kind of like me.

$1.50 from Bruce Duncan, Berkeley Inn, Rm 414, 2501 Haste Street, Berkeley, CA 94704.

FEATURING:— A REVIEW OF JULIA VINOGRAD'S LATEST BOOK... AN INTERVIEW WITH A LUSTY HOOKER AND S/M SPECIALIST... AN INTERVIEW WITH CARTOONISTS R.CRUMB AND ALINE KOMINSKY-CRUMB... A COMIC STRIP OF NOTE FOR FEMINISTS AND MALE CHAUVINISTS... & MUCH MORE...

COMIX TALK

Time for that annual position statement again. I have to explain just what COMIX WORLD is every so often because I have so many misinterpreters out there. They see a single issue and they "review" it and others are mislead by their assumptions.

COMIX WORLD is not a fanzine. It's not a "zine" at all. It's a newsletter. It is a running commentary on events relative to the comics community. Because underground comix were the trend at the time COMIX WORLD began, many assume it is only about underground comix. This has never been true. Since the beginning, the newsletter has kept track of all comic activity. Reading the issues from the 1970s will give any reader a complete history of comics during the period. Reading it today, the reader should realize that a lot of changes have occurred in the world of comics.

Only a few undergrounds are coming out these days and most of those are nothing new. The sixth issue of the Fabulous Furry Freak Brothers in no way measures up to the first issue. Actually, it is simply a new cover wrapped around a group of stories reprinted from RIP-OFF COMIX (itself a reprint book). The Freak Brothers are nostalgia today and follow a formula as pat as that of the Fantastic Four. ANARCHY is an attempt to cash in on New Wave music and Punk, but it's not a new wave comic. It's more in the line of a disguised Classic Comic or what Leonard Rifas calls an Educomic. Bill Griffith has come up with the most successful formula, but ZIPPY is even less flexible than the Freak Brothers and his survival is doubtful.

While a handful of undergrounds have come out this year, the energy is in Newave. The new generation of cartoonists is producing a lot of material in spite of the odds against them. While the underground artists had underground newspapers to expose and promote their work, the newavers have only their own and each other's publications. Many of the younger artists are producing work that is more contemporary and more inspired than the repeats of the older cartoonists but they can't get into the established titles because the space is taken. A few newavers have appeared in established ug titles like Kitchen's BIZARRE SEX, but most have been rejected for one questionable reason or another. I say questionable because artwork is what it is and an editor's personal taste is what it is. Just as Marvel is controlled by the taste of one or two people--Stan Lee, Jim Shooter--and everyone who works for the company is forced to conform to that taste, so is the ug controlled by Ron Turner, Denis Kitchen, and Bob Rita. Lately, it's only Turner and Kitchen, because Rita (Print Mint) hasn't published any new comix this year.

So what happens to the new artist? He finds out quickly that there is damned little space, only a few books coming out, no surviving anthology titles like YELLOW DOG, and very little encouragement. To keep on drawing and maintain a positive outlook within such a frustrating situation is almost impossible. If there is any one thing that Newave has done for young artists, it is to change this negative situation. Newave comix are small-run, self-published little books. They circulate through mail order, keep the artists' names and styles in print all the time, and give all the folks associated with them the feeling that they are into comics and having a good time at it. It's not a living, but the undergrounds aren't either, not for the artists. What newave has done is open comix to everyone on a manageable scale and COMIX WORLD has played a part by publicizing Newave and Newave artists and introducing them to one another, thereby stimulating a lot of new anthology titles. CW began to stress self-publishing as early as issue #24. If you are seriously into comics and you don't want to be a factory worker, it is critical that you learn the process of publishing your own book. You can start with a little eight-pager done by offset printing. Once you know it on a small scale, it is easy to make the jump to a full-sized comic if some financing comes through. I think the most important thing is that the art belongs to you. You have the personal sense of accomplishment. You take the responsibility for what you want to write and draw and you reap whatever financial reward there may be. Now understand that I am not talking here about those people who want to go into the comics business, who want to work for the factory and turn out x number of superhero pages per month--you want to do that, study drafting and anatomy, cart your folio to conventions and show it to the powers at Marvel or DC, get into the bullpen with the others, and spend your life that way. Why not? The pay's good and I know a lot of artists who seem to enjoy living that way. But if you want to be your own person and do the comix you want to do, it'll have to be an avocation. Getting into undergrounds, believe me, is no success to speak of; selling a story to Kitchen or Turner may make your ego a little bigger, but it won't feed you for very long and you're not likely to get regular work with them until one of the old guard dies and leaves a space open.

To return to COMIX WORLD, it is, simply, a medium for new artists, a source of information for any general reader interested in contemporary comics, and a valuable research tool for anyone writing about what has happened in comix during the past decade. The titles and dates are all there. Biographies and photos of most of the major artists are there. I publish the newsletter twice a month and it is distributed to every state and to fourteen different countries, including Australia. The information in each newsletter is shared by many groups of people and it is picked up by other writers and used in their own columns which appear in other magazines. Those who are ethical and scholarly give me a footnote; others simply steal my information and reprint it as their own.

The history in COMIX WORLD is as accurate as I could make it and I have kept correspondence, photographs, and voice tapes for documentation. As time passes, I am often surprised to read misinformation in print as fact, but I realize there are people who have a vested interest in reinterpreting the past and omitting anything that doesn't promote their present trip. Obviously, syndicated strip artists drew most of the Tiajuana Bibles of the late thirties and early forties, but you're not likely to hear any of them tell about the clandestine aspect of their work in print. The same is true of ug artists who are now trying to dissociate themselves from their earlier pornographic work.

Comics in general still exist in a special category as far as the world at large is concerned. They are dismissed as trivial at best, rejected as trash at worst. Though many academic writers have dipped into the field and written articles about them with a popular culture rationale, comic art is still not seen for what it is. Cartoonists call themselves artists as though there were some intrinsic value in that term that is missing in 'cartoonist.' People in comics are still accorded second-class status where art galleries are concerned and if you can remember the last time a cartoonist appeared on a talk show, your memory is better than mine. Actors, who are no more than parts in a production, are given hero status in America, made into celebrities (which enables them to make money), while the creative writers and artists remain unknown outside the closed circle of the convention cycle. Some idiotic can slop acryllic on a ten foot square canvas and get the fucking thing hung in a gallery as "fine art," but a cartoonist does a beautiful page and can't get it exhibited anywhere outside his publisher's office. There are shitty comic stories and strips, but the overall group should not be judged by the hackwork of the guys who are in it for the bucks.

The comic artist of our time is still the ultimate social rebel, the one who debunks and defuses the ad-hype and brainwash and outrages the uptight by drawing what "shouldn't be drawn." He not only thinks what is taboo; he draws it.

So does she.

LAF COMIX. An 8-pager. 5 1/2 x 8. Drawn by William Prince Available for $1 pp from Comix World. 200 print run.